

# CELLO - IBLIOTHEK

## KLASSISCHER SONATEN

bearbeitet und herausgegeben von

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### VIOLONCELLO UND KLAVIER

- | No. |   |             | No. |   |              |
|-----|---|-------------|-----|---|--------------|
| 1   | Locatelli, P., Sonate, D dur—Ré maj.              | (Piatti)    | 36  | Pianelli, G., Sonate, D dur—Ré maj.               | (Schroeder)  |
| 2   | Porpora, N., Sonate, F dur—Fa maj.                | "           | 37  | — Sonate II, F dur—Fa maj.                        | "            |
| 3   | <del>Simpson, Chr., 13 Divisions</del>            | "           | 38  | Guerini, F., Sonate, D dur—Ré maj.                | "            |
| 4   | Bach, J. S., 1 <sup>e</sup> Suite, G dur—Sol maj. | "           | 39  | Bach, J. S., Sonate, C dur—Do maj.                | "            |
| 5   | Valentini, G., Sonate X, E dur—Mi maj.            | "           | 40  | Lanzetti, S., Sonate, A dur—La maj.               | "            |
| 6   | Veracini, F., Sonate, d moll—ré min.              | "           | 41  | — Sonate, G dur—Sol maj.                          | "            |
| 7   | Ariosti, A., Sonate, Es dur—Mi $\flat$ maj.       | "           | 42  | Herveloise, C. de., Suite I, A dur—La maj.        | "            |
| 8   | — Sonate, A dur—La maj.                           | "           | 43  | — Suite II, D dur—Ré maj.                         | "            |
| 9   | — Sonate, e moll—mi min.                          | "           | 44  | Marais, A., Sonate, C dur—Do maj.                 | "            |
| 10  | — Sonate, F dur—Fa maj.                           | "           | 45  | Forqueray, J. B., Suite I.                        | "            |
| 11  | — Sonate, e moll—mi min.                          | "           | 46  | — Suite II, g moll—sol min.                       | "            |
| 12  | — Sonate, D dur—Ré mej.                           | "           | 47  | Berteau, Sonate                                   | "            |
| 13  | Trickler, J., Sonate I, F dur—Fa maj.             | (de Swert)  | 47  | Tillière, G. B., Sonate                           | "            |
| 14  | — Sonate II, B dur—Si $\flat$ maj.                | "           | 48  | Vandini, 2 Sonate, G dur—Sol maj.                 | "            |
| 15  | — Sonate III, C dur—Do maj.                       | "           |     | F dur—Fa maj.                                     | "            |
| 16  | Loeillet, J. B., Grande Sonate                    | "           | 49  | Galeotti, Sonate                                  | "            |
| 17  | Buononcini, G., Sonate originale                  | "           | 50  | Galuppi, B., Sonate, D dur—Ré maj.                | "            |
| 18  | Pasqualini, P., Sonate originale                  | "           | 51  | Antonioti, G., Sonate, F dur—Fa maj.              | (Moffat)     |
| 19  | Martini, G. B., Sonate originale                  | "           | 52  | Gaillard, J. E., Sonate, e moll—mi min.           | "            |
| 20  | Bach, J. S., Sonate I, G dur—Sol maj.             | (Schroeder) | 53  | Boni, P. G., Sonate, C dur—Do maj.                | "            |
| 21  | Bréval, J. B., Sonate I, C dur—Do maj.            | "           | 54  | De Fesch, W., Sonate, d moll—ré min.              | "            |
| 22  | Marcello, B., 2 Sonates, g moll—sol min.          | "           | 55  | Sammartini, G. B., Sonate, G dur—Sol maj.         | "            |
|     | F dur—Fa maj.                                     | "           | 56  | Marcello, B., Sonate, D dur—Ré maj.               | "            |
| 23  | Cervetto, G., 2 Sonates, B dur—Si $\flat$ maj.    | "           | 57  | Händel, Sonate, a moll—la min. (Orig p. Hautbois) | "            |
|     | C dur—Do maj.                                     | "           | 58  | — Sonate, G dur—Sol maj. (Orig. p. Hautbois)      | "            |
| 24  | Boccherini, L., Sonate, A dur—La maj.             | "           | 59  | — Sonate, F dur—Fa maj. (Orig p. Hautbois)        | "            |
| 25  | — Sonate, G dur—Sol maj.                          | "           | 60  | Marcello, B., Sonate, a moll—a min.               | "            |
| 26  | Loeillet, J. B., Sonate, g moll—sol min.          | "           | 61  | — Sonate, C dur—Do maj.                           | "            |
| 27  | Pasqualini, P., Sonate, A dur—La maj.             | "           | 62  | — Sonate, G dur—Sol maj.                          | "            |
|     | Martini, G. B., Sonate, a moll—la min.            | "           | 63  | — Sonate, e moll—mi min.                          | "            |
| 28  | Stiasni, J., Andante cantabile                    | "           | 64  | — Sonate, F dur—Fa maj.                           | "            |
|     | Buononcini, G., Sonate A dur La maj.              | "           | 65  | — Sonate, g moll—sol min.                         | "            |
| 29  | Boccherini, L., Rondo                             | "           | 66  | Eccles, Sonate, g moll—sol min.                   | (Cahnbley)   |
|     | Marcello, B., Sonate, a moll—la min.              | "           | 67  | Bréval, Sonate, G dur—Sol maj.                    | "            |
| 30  | Marcello, B., 2 Sonates, G dur—Sol maj.           | "           | 68  | Abel, K. F., Sonate, e moll—mi min.               | (Döbereiner) |
|     | C dur—Do maj.                                     | "           | 69  | Kühnel, A., Sonate VII, G dur—Sol maj.            | "            |
| 31  | Marcello, B., Sonate, e moll—mi min.              | "           | 70  | — Sonate IX, D dur—Ré maj.                        | "            |
|     | Grazioli, G. B., Sonate, F dur—Fa maj.            | "           | 71  | Gaillard, J. E., Sonate, F dur—Fa maj.            | (Pearce)     |
| 32  | Loeillet, J. B., Suite, g moll—sol min.           | "           | 72  | Händel, G. F., Sonate, g moll—sol min.            | (Slatter)    |
| 33  | Guerini, F., Sonate, G dur—Sol maj.               | "           | 73  | Tessarini, C., Sonate, F dur—Fa maj.              | (Trowell)    |
| 34  | Gasparino, Q., Sonate, d moll—ré min.             | "           | 74  | Francœur, F., Sonate, E dur—Mi maj.               | "            |
| 35  | — Sonate, B dur—Si $\flat$ maj.                   | "           |     |   |              |

B. SCHOTT'S SÖHNE, MAINZ, LEIPZIG, LONDON, BRÜSSEL, PARIS

# 13 DIVISIONS

## (Variations.)

edited by ALFREDO PIATTI.

CHR. SIMPSON.

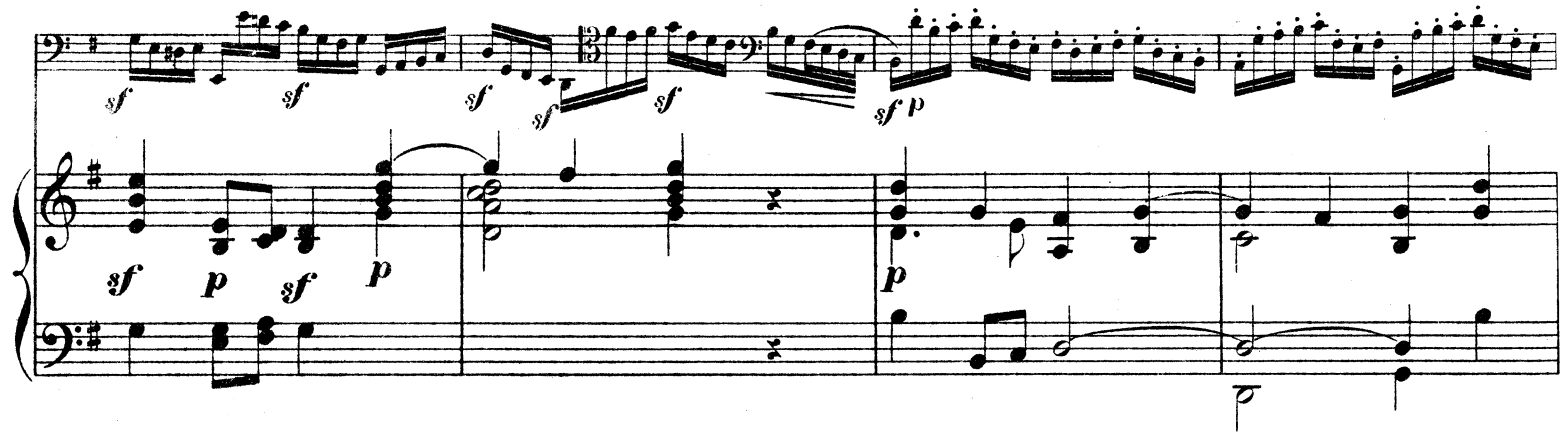
(1610 - 1620.)

Maestoso.

Violoncello.

PIANO.

The musical score is for a piece titled "13 Divisions (Variations.)" by Christian Simpson, edited by Alfredo Piatto. The tempo is marked "Maestoso." The instrumentation is Violoncello and Piano. The score is written in G major (one sharp) and common time (C). The first system shows the Violoncello and Piano parts. The second system is marked "1." and the third is marked "2.". The fourth system is marked "3." and includes dynamic markings like "sf" and "p". The score is written in G major (one sharp) and common time (C).



First system of musical notation. The bass staff features a continuous eighth-note pattern with dynamic markings *sf*, *sf*, *sf*, *sf*, *sf*, and *sf p*. The treble staff contains chords and single notes with dynamic markings *sf*, *p*, *sf*, *p*, and *p*. The bass staff has a few notes and rests.



Second system of musical notation. The bass staff continues the eighth-note pattern with a *mf* marking. The treble staff has chords and notes with a *mf* marking. The bass staff has notes and rests.



Third system of musical notation. The bass staff continues the eighth-note pattern. The treble staff has chords and notes. The bass staff has notes and rests.



Fourth system of musical notation. The bass staff begins with a *poco rit.* marking. The treble staff has chords and notes with an *allargando poco rit.* marking. The bass staff has notes and rests. The system concludes with a *f* marking and a dense eighth-note passage in both staves.

First system of musical notation, measures 1-3. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the grand staff and a more melodic line in the top bass staff.

Second system of musical notation, measures 4-6. The system continues the musical themes from the first system, maintaining the same instrumentation and key signature. The accompaniment in the grand staff remains consistent, while the top bass staff introduces some harmonic variation.

6. Più lento.

Third system of musical notation, measures 7-9, marked "Più lento." (Slower). The system includes a single bass staff at the top and a grand staff below. The tempo change is indicated by the text "Più lento." above the first measure. The music becomes more lyrical, with longer note values and a softer dynamic. The grand staff accompaniment is marked *dolce* and *p 8<sup>a</sup> alta*.

Fourth system of musical notation, measures 10-12. The system continues the slower tempo. The top staff features a melodic line with some grace notes. The grand staff accompaniment is marked *pp* (pianissimo) in the final measure, indicating a very soft dynamic.

Più lento.

7. *express.**dolciss.**sempre p**sempre p e legato**pp**pp*8. *Energico.**f**f*

9. *p* *simile* *poco rit.*

*p* *poco rit.*

10. *p* *Tempo 1<sup>o</sup>* *p*

*pp* *#p* *p* *p*

*cresc.*

11.

System 11, measures 1-4. The system consists of three staves. The top staff is a single melodic line in bass clef with a key signature of one sharp (F#) and a 12/8 time signature. It features a complex, fast-moving melody with many beamed sixteenth and thirty-second notes, and trills. The middle and bottom staves are grand staff notation (treble and bass clefs) with a key signature of one sharp. They provide a harmonic accompaniment with chords and moving lines. A forte (f) dynamic marking is present at the beginning of the piano accompaniment.

System 11, measures 5-8. Continuation of the piece. The top staff continues the intricate melodic line. The piano accompaniment in the grand staff continues with harmonic support, featuring some sustained chords and moving bass lines.

12.

System 12, measures 1-4. The system consists of three staves. The top staff begins with measure 1 of system 12, showing a continuation of the fast melodic line. The piano accompaniment in the grand staff continues with harmonic support, featuring some sustained chords and moving bass lines. A forte (f) dynamic marking is present at the beginning of the piano accompaniment.

System 12, measures 5-8. Continuation of the piece. The top staff continues the intricate melodic line. The piano accompaniment in the grand staff continues with harmonic support, featuring some sustained chords and moving bass lines.

13.

First system of music (measures 1-4). The score is written for three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with bass clefs and the same key signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings: *p* (piano) at the end of measure 1, *sf* (sforzando) in measures 3 and 4, and *p* (piano) at the end of measure 4.

Second system of music (measures 5-8). The score continues on the same three-staff format. Measure 5 contains a *dim.* (diminuendo) marking. Measure 6 features *f* (forte) and *p* (piano) markings. Measure 7 includes *mf* (mezzo-forte) and *dim.* markings. Measure 8 ends with *p* (piano) markings on both the top and bottom staves.

Third system of music (measures 9-12). The score continues on the same three-staff format. Measure 9 features a *pp* (pianissimo) marking. Measure 10 includes a *f* (forte) marking. Measure 11 features a *pp* (pianissimo) marking. Measure 12 ends with a *pp* (pianissimo) marking.

Fourth system of music (measures 13-16). The score continues on the same three-staff format. Measure 13 features a *rall.* (rallentando) marking. Measure 14 includes a *rall.* (rallentando) marking. Measure 15 features a *f* (forte) marking. Measure 16 ends with a *f* (forte) marking.